M.V. How do you account for it. She certainly knows all we say.

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W.V. What do you think of it, Doc?

M.V. This woman has been B -- rd.

W.V. The juice is on again.

M.V. This is the Radio hour.

The format might have enabled her in some sense to co-opt and control the "Clinical Record" that she must have known would be compiled about her, as well as to control or at least organize her experiences. It could have been as much a form of treatment or therapy as a record of illness. Combining her version of her "Clinical Record" with a form of popular entertainment would also have made her experiences less peculiar -- and herself something of a celebrity.

The format helped to make her a star or to explain why she thought she already was one to other people. She describes overhearing them talking about her on the streetcar. She is annoyed by an older man and a youth who sit down opposite her (like M.V. and W.V.?). She recognizes the youth as an "operator" and tells him, before she gets off, that his "number was up." On the way out a woman observes to another passenger that "She is the girl they have got on the Radio. She is the Radio Artist -- is it not awful?"

She was discharged on June 20, 1927.

(The "Schizophrenic" Asylum)

The innovations of Clarke's "individual approach" not-withstanding, "Asylum Life" up to the late 1920s does not seem radically different form what it was at the turn of the century, and the texts considered here reflect its (rather depressing) continuity with the 19th-century. It might be argued that by the